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ABSTRACT

This manual for volunteers begins with a brief introduction to Arizona's Library for the Blind and Physically Handicapped, which is one of 56 libraries appointed by the Librarian of Congress to provide public library service to persons with visual or physical impairments. Introductory materials include explanations of the general policies and procedures of the volunteer program and the types of volunteer service opportunities available at the Talking Book Library. One of these opportunities is the production of recorded books and magazines, and the manual provides job descriptions for all three members of the production team, i.e., the studio narrator, who reads from a print copy of pre-selected material during a recording session; the monitor, who operates the recording equipment; and the reviewer, who provides an additional element of objective quality control in the production of audio book master recordings. The remainder--and greater part--of the manual is devoted to guidelines and advice for these volunteers, beginning with a general guide to audio book production and going on to describe more specific areas, i.e., narrating, some common reading faults, narration criteria, studio text (a form for noting pronunciation), the functions of a monitor, monitoring using the Telex 230, operating the intercom, instructions for self-monitored recordings, items that monitor/reviewers need to pay special attention to, and guidelines and suggestions for reviewers. A review sheet and list of do's and don'ts for home recording conclude the manual. (MAB)

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WELCOME

Welcome to the Arizona Braille and Talking Book Library volunteer recording program! We're very glad that you chose to join us, and hope this will be the start of a mutually beneficial volunteer experience. We need your skills, talent, and time to provide our patrons with reading material in recorded form.

We offer you the chance to create a product of skill and imagination, to develop a pleasant working relationship with your recording team partners, to respond to the reading needs of your Arizona neighbors and of blind and physically handicapped people all over America, to work with interesting books, and to learn something about recording.

By following the procedures outlined in this manual, you'll be able to produce high quality recordings conforming to recognized professional standards, and our patrons will receive reading material in the form to which they are most accustomed.

Don't forget how important YOU are, whether you're working as a narrator, monitor, or reviewer. After you're trained, no one will be watching over you to see if you're doing everything correctly. The success of our recording program depends on your willingness to set high standards for yourself, and to exercise plenty of patience with yourself and your partner to ensure that those high standards are met.

We not only ask you to be patient and thorough, but prompt, reliable and enthusiastic as well! On behalf of our patrons, we appreciate all the preparation and dedication you will bring to this work, and the donation of the most important gift of all - yourself!

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THE LIBRARY

The Library for the Blind and Physically Handicapped is one of 56 libraries appointed by the Librarian of Congress to provide public library service to persons who cannot read normal print, after correction, comfortably and/or for a sustained period of time due to a visual impairment, or to persons who cannot hold a book or turn pages due to a physical limitation.

Books and magazines are provided by the Library of Congress in braille and on cassette and disc, along with playback equipment to all certified and registered residents of Arizona. Free mailing of the material and equipment to and from patrons is provided under federal law.

The State of Arizona provides the finances for the facilities, staff, and general operating expenses including a large volunteer program. Volunteers narrate, monitor and review books and magazines; do clerical work; repair talking books and machines; enter data on the computer; inspect and repair discs and cassettes; help with outreach services; and assist with special projects.

A recording studio is located at the library, and there is a satellite studio at the Mesa Public Library. Books and magazines about Arizona and the Southwest, books by popular regional authors, titles requested by patrons, and materials selected to add depth to the collection are recorded and made available to all eligible readers in the U.S.

The program goal is to provide a full range of public library services to residents who are blind, visually impaired, or physically handicapped and cannot use printed materials in the conventional forms.

POLICIES AND PROCEDURES

Potential narrators are required to do a taped audition. This audition is evaluated by a panel from the library. Acceptance as a narrator is dependent upon the evaluation.

Studio volunteers must be available for two hours once a week at the same time each week. A minimum six month commitment is required.

Volunteers must notify the volunteer coordinator ahead of time if they are unable to be in the studio at their scheduled time.

Volunteers may help themselves to coffee and tea available in the lounge.

Volunteers may use the refrigerator and microwave ovens in the lounge.

Smoking is only permitted in the separate smoking lounge.

THE FOUR TYPES OF VOLUNTEER SERVICE OPPORTUNITIES AVAILABLE AT THE TALKING BOOK LIBRARY

PRODUCING RECORDED BOOKS AND MAGAZINES:

Volunteers give two or three hours a week as narrators, monitors or reviewers of local books. Narrators need a pleasant voice, good vocabulary, and the ability to use the characterization and expression appropriate to an author's meaning. Monitors are the "directors" of the recording operation. They run the equipment, correct the narrator's mistakes, and help in the interpretation of particular passages. Reviewers are the "quality control." They check to make sure the finished product is of high quality. Volunteers make a wide variety of materials available to the patron: novels and other recreational reading, books about Arizona and the Southwest, and magazines of local interest.

REPAIRING BOOKS AND CASSETTES:

If you're good with your hands, and interested in recording equipment, you might enjoy repairing, splicing and duplicating damaged cassettes and disc books. Staff will train you to assist in keeping up with the never ending task of keeping the collection in good repair. This is a great assignment for a group of people who would like to work together doing something worthwhile, and spending a pleasant morning or afternoon together each week.

CLERICAL SUPPORT:

For a few hours each week you might enter data into the computer, type cards and labels for locally-produced books, or help to erase cassettes for magazine reduplication. Other possibilities for volunteers include writing or editing newsletters, screening agency newsletters, books, and magazines for material to be recorded, training volunteers and much more.

OUTREACH:

Help the library reach out to more potential Talking Book users. Volunteers will make a one hour home visit to instruct a new reader on how to use the Talking Book Machine and how to order books. Training will be provided. Hours and monthly time commitment are flexible.

JOB DESCRIPTION FOR NARRATOR

The studio narrator reads from the print copy of pre-selected material during a recording session while the monitor operates the recording equipment. (Self-recording narrators read the material onto tape, operate the recording equipment and monitor their own recordings.) The narrator pre-reads the book and discusses with the monitor possible difficulties with pronunciation, syntax and the overall consistency of the presentation.

THE NARRATOR IS RESPONSIBLE FOR:

1. Writing out all descriptions of graphs, charts, tables, illustrations, etc., to ensure maximum clarity.

2. Checking with reference resources for proper pronunciation of unfamiliar words and names, foreign words or phrases, geographic areas.

3. Ensuring that all announcements, footnotes and formats are handled in the manner prescribed by the Library of Congress.

4. Presenting an intelligent and accurate presentation of the text, allowing the author to make his own impression on the listener rather than imposing, by tone of voice, his views on the listener.

5. Reading material verbatim from the text with narrator's notes when necessary.

6. Using voice inflections and showing expression in his reading to prevent a monotonous narration.

7. Reading material in a manner to indicate proper punctuation and syntax.

8. Exercising good breath control by breathing from the diaphragm.

9. Observing good 'mike' habits by preventing sibilancy, lip smacks, dental clicks, swallowing and other extraneous noises.

10. Correcting mistakes which the monitor or reviewer has observed in the recorded material.

JOB DESCRIPTION FOR MONITOR

The studio monitor operates the recording equipment during a recording session and follows along with the narrator using a second copy of the text. The role of a monitor is to maintain quality control during a recording session.

THE MONITOR IS RESPONSIBLE FOR:

1. Placing the correct reel of tape on the machine for each recording session and finding the proper new starting point on the soundtrack.

2. Ensuring proper recording level at all times. This includes comparing the recording level for the new session against the level of the last session to be sure both are identical. The monitor is also responsible for ensuring that acoustical backgrounds are consistent from session to session. This requires checking the distance between microphone and the narrator and listening carefully to all vocal characteristics and mannerisms.

3. Ensuring that the text is narrated accurately. If an error is observed, the monitor stops the narrator, rewinds the tape to an appropriate place in the soundtrack, and then starts at the proper pickup point and continues the recording session.

4. Ensuring the consistency and coherency of the narration. If the presentation does not reflect the intent of the text, the monitor stops the session and discusses it with the narrator.

5. Ensuring that no word fragments or shadows are left in the sound track after a correction has been made.

6. Listening on the tape for dropouts or any other form of disturbance or distortion that may occur.

7. Ensuring that the narrator follows correct procedures for all announcements, footnotes, and format as required by the organization for whom the material is produced.

8. Accurately and correctly labeling all reels and boxes with the information required by the organization for whom the material is produced.

9. Keeping all reels of the book and all paperwork together until the text is completed, and then turning it over to the coordinator.

JOB DESCRIPTION FOR REVIEWER

The purpose of the reviewer is to provide an additional element of objective quality control in the production of audio book master recordings. The reviewer must demonstrate a high degree of sensitivity in the areas of word knowledge and word performance. A completed sound track must be proofed against an identical print copy of the text used by the narrator. For maximum effectiveness, the reviewer should have had nothing to do with either the narration or monitoring of the book being reviewed. This is to ensure that the review is impartial and objective.

THE REVIEWER IS RESPONSIBLE FOR:

1. Critiquing the sequential accuracy of the narration against the text.

2. Critiquing the consistency of overall technical quality, including background acoustics.

3. Critiquing the artistic consistency of the completed recordings.

4. Critiquing the finished sound track to ensure that no word fragments or shadows or any extraneous noise remain in the completed recording.

5. Noting clearly all errors found in the sound track, and where they occur in the text.

6. Noting clearly any other comment that may improve future performance of the narrator or monitor.

7. Ensuring that all announcements are narrated according to the requirements of the organization for which the book is produced.

8. Checking to ensure that the labeling of all reels and boxes is according to the requirements of the organization for which the book is produced.

AUDIO BOOK PRODUCTION GUIDE

1. ABBREVIATIONS

The full word or phrase is read rather than the abbreviations. Exceptions are the common abbreviations concerning time, where B. C. is read, "b, c" and 9:00 A.M. is read "nine, a, m." For all others read the full translation:

C. or CA. is read "about" or "circa"
e.g. is read "for example"
et al is read "and others"
etc. is read "and so forth" or "etcetera"
ib. or ibid. is read "in the same place"
i.e. is read "that is"

For others consult the Abbreviations Dictionary.

Those which are rarely translated in common conversation, e.g., U.S. Highway 101; the U.S. may be read in the abbreviated form.

2. APPENDICES

Appendices are read.

3. BIBLICAL REFERENCES

These are composed of three parts: the name of the book of the Bible, the chapter, and verse, e.g., Ex. 74:16 is read as "Exodus, chapter seventy-four, verse sixteen." II Corinthians is read "Second Corinthians."

4. BIBLIOGRAPHIES

Bibliographies are read.

5. CHAPTER

Read only what is printed on the page and do not insert the word "chapter" before numbered chapters. It may be inserted only if the word "chapter" precedes the numbers in the table of contents.

6. CHARTS AND TABLES

Ask "Why is it here?" Accuracy and clarity are essential. Describe the physical structure. Use: column head, subcolumn head, line one, line two, etc., left vertical column of twelve lines. Explain whether the chart will be read by horizontal lines or vertical rows. Indicate the last row by saying "Last Row." At the completion of the reading say, e.g., "End table three."

7. DICTIONARY SKILLS

Make sure your dictionary is current (within five years). American Heritage is preferred. Familiarize yourself with usages in your dictionary--they are usually explained in the front of the book. Some have keys at the bottom of each page.

Dictionaries differ on usage of more than one pronunciation: in some, the first is preferred, in others, the first is the oldest, and some have no significance as to order. Use the usage with which you are most comfortable unless there should be a regional use. Any, and all, are correct.

8. ELLIPSES

Do not indicate when dots are used at the beginning and/or end of a quotation, or are used to indicate a pause in dialogue. When the dots appear within a quotation, they must be indicated since they mark the omission of text in the quoted matter. Indicate their presence by saying, "Dot, dot, dot."

9. FOOTNOTES

Only information notes are read. Source footnotes are not read. Each footnote is read immediately following the sentence in which the footnote asterisk is indicated, regardless of where it occurs in the text. Precede the footnote with "Note:" or "Footnote:" and end with "End of note" or "End of footnote." Then return to the text material. Be consistent in choice. Do not number footnotes, as some may be source footnotes, and omitted numbers are confusing. Even when footnotes are grouped in a separate section, each reference footnote is read at the point in the text where it is mentioned. If the sentence contains more than one footnote, read both following the sentence.

10. FOREIGN MATERIAL

Attempt to learn the correct pronunciations. Sources are: the bilingual dictionaries in Latin, Russian, Spanish, French, Italian, German, Hopi, Papago, Navajo, and British on the studio shelf; the A.S.U. foreign language department (965-6281); local consulates (yellow pages); the NBC Handbook of Pronunciation; the Dictionary of Foreign Terms; the posted pronunciation guides, including Chinese and Hebrew; the Joys of Yiddish. Note pronunciation and source for future reference, and for the monitor and reviewer; forms are available in the studio.

11. GLOSSARIES

These are usually printed in the back of the book. They are read prior to the body of the text so that the reader may refer to them when needed and will know the terminology that is going to be used in the text.

12. GRAPHS

Name the type of graph: line, multiple line, bar, multiple bar, or pie. Read the title, source, and captions. Announce what quantity is measured along the horizontal lines and the vertical columns. Determine whether figures are approximate. Start at the upper left to upper right in reading the coordinates. Don't forget to announce when you have concluded the reading by saying "End of graph description."

13. ILLUSTRATIONS
Describe only if the description will add information not given in the text. Ask yourself, "Why is it there? What does it add to the text?" Stress these points. Avoid inconsequential details. Make comparisons to items with which a blind person will be familiar, e.g., the hand, a baseball, a triangle. First describe the picture as a whole, then point out details. These words and phrases may be useful: horizontal, vertical, diagonal, perpendicular, parallel, left, right, upper, lower, cross-section through, top, bottom, points of the compass, concentric, oblique, mirror-image, clockwise, counter-clockwise, o'clock position. Write a BRIEF description. At the conclusion, say "End of illustration description."

14. ILLUSTRATOR
Read the name of an illustrator if it appears on the title page. Include information about the illustrator.

15. INDICES
Indices and references to indices are not read.

16. ITALICS
Words and phrases in italics are considered foreign; those printed in regular type are considered to have passed into English and are pronounced accordingly (Anglicized). Do not read, "Italics-end italics." Allow voice differential to indicate long, italicized passages.

17. MAPS
Read the title of the map. Create a description using a comparison of the size of the countries, the material in each corner and in the center, north, south, east, west borders and the words within each area. Conclude by saying "End of map description." (See example in NBA Tape Recording Manual, p. 17)

18. NAMES OF PERSONS
Consult Harper's Bible Dictionary, Webster's Biographical Dictionary, BBC Pronouncing Dictionary of British Names, and the New Centur Cyclopedia of Names, volumes 1-3 on the studio shelf. Use your ingenuity in locating a correct pronunciation. Use a Post-it to write a phonetic spelling for your narrating use. Keep it in place in the book. Note it on your pronunciation list.

19. NARRATOR'S NOTES
Write out the note. These should be used sparingly and be as terse as possible. Begin by saying "Narrator's Note." Indicate when you have concluded your note by saying "End of note." Seek guidance from a staff member for proper instance to use a note.

20. NUMBERS
105 is read "one hundred five." 105 is not read "one hundred and five." A decimal point is read as "point" except in money. E.g. $105.10 is read "One

hundred five dollars and ten cents." (For additional information see "Mathematics", p. 14 of the NBA Tape Recording Manual.)

21. PARENTHESES, BRACKETS AND SLASHES
In almost all circumstances, you will be able to indicate their presence with your voice inflection.

22. PHOTOGRAPHS
Describe only if it will add information not given in the text. Captions may be read if they give additional information. Read in the form of a note either at the appropriate place in the text or at the end of each chapter, e.g. "Narrator's note. Captions to photographs in the preceding chapter (read captions). End note."

23. PLACE NAMES
Consult the Columbia Lippincott Gazetteer of the World, Arizona Place Names, Harper's Bible Dictionary, and Arizona's Names on the studio shelf; local consulates (yellow pages). Use a Post-it with a phonetic spelling and your source affixed to the proper location in the book for the reviewer. Note it on your pronunciation list.

24. PREPARATION
Preview the whole book, and skim each session. Make notes on pronunciation; forms are available in the studio. Be uniform throughout. Make notes on style, sentence structure and other things which may make the flow of oral reading slow. Use cues for proper phrasing, pausing and noting verbal punctuation. PRACTICE READING ALOUD.

25. PRONUNCIATIONS
Incorrect pronunciations are among the most common errors found in recorded materials. Your reading vocabulary is much larger than your spoken one. You must be alert for the words which you've seen and not actually heard. And, American and British words can be tricky.

26. QUOTATION MARKS
Quotation marks indicating conversation, portions of published works, or citations should be indicated by the inflection of your voice. However, when it is important to know when a long, direct quotation begins and ends, precede the quotation by saying, "Quote" and, at its conclusion, "End quote."

27. SPELLING
Spell proper nouns whose spelling is irregular, e.g., don't spell Smith, but do spell Smyth. Pronounce the word first, then spell. Do not say "Capital." Do not spell words which are difficult to pronounce. Spell only if it contributes something extra to the text by doing so. Make note of it to prevent spelling a word more than once.

NARRATING

Just as an interpreter translates from one language into another, the narrator interprets what the author has written into feeling, meaning, and emphasis. A book is not simply read, it is presented.

Your personality is a key asset in recording a book. It represents your understanding, sensitivity, and individuality - don't hide it. Narrating a book is an opportunity to use the mental talents you possess. Do not shortchange yourself or your listener. At all times, keep in mind that you are reading for intelligent people.

USE OF THE HUMAN VOICE

You speak; you also see. These two factors allow the transformation of the printed page to the recorded page. How well you do it will determine your ability as a narrator. We are not searching for professional voices but for professional attitudes. We seek intelligent presentations with voices that are audible, pleasant, fluent, and flexible. The narrator must express fear, desire, love, or other emotions the author wishes to convey. The narrator acts as the author's interpreter, conveying a feeling for the story and not just speaking words from a page. You do not enjoy something dull and boring; neither do the patrons. Develop the urge to communicate.

Do not confuse interpretation with acting. An actor wants to have you believe he is the person portrayed, while the narrator draws the outline of the character and lets the listener fill in his own colors.

To record a book cold is neither professional nor advisable. After you have recorded a sentence, you cannot add emotion, punctuation, or voice inflection to that sentence. PREPARATION IS A KEY FACTOR IN ANY GOOD PRESENTATION.

SOME COMMON READING FAULTS

The beginning narrator is at an advantage in at least one respect: he/she can be prevented from forming some of the worst reading habits. Here are a few, which can be avoided from the start.

1. **Over-preciseness.** A child who hasn't learned to read fluently has a characteristically formal, precise, conscientious style of reading in which he pronounces every word, however unimportant, with painful exactness, even going to the extent of saying "ay book" and "thee ball". A remnant of this style persists in some adults. When reading aloud they become abnormally precise in the way one sometimes uses when talking to a foreigner who knows little English. Do not labor each word. Without being slovenly, read words as you would naturally speak them.

2. **The bedside manner.** There are a number of well-intentioned people whose way of reading unfortunately takes a kind of patronizing so-happy-to-be-doing-this-for-you tone. Such an attitude, which the listener easily senses, is of course entirely out of place. The narrator's manner should be that of one telling a story to his friends.

3. **Dropping the voice.** The habit of dropping one's voice at the end of a sentence or paragraph results in frequent loss of a word and the creation of a monotonous reading pattern. The voice should be dropped only slightly at such places; sometimes it should not be dropped at all, and occasionally it should even be raised.

4. **Punching.** This is the technique of the commercial announcer. Emphasis is on every other word as if it were the most important word the announcer ever uttered. It can be extremely tiring to the listener and has no place in narration.

NARRATION CRITERIA (Adapted from N.L.S. Technical Standard #3)

The narrator's voice, when recorded, must be: (a) clear, firm, and distinct; (b) flexible enough to avoid monotonous or repetitious vocal patterns; (c) free of strain or tension; (d) able to sustain energy over long periods of time; (e) free of any uncontrollable medical or physical conditions; (f) free of impure tonal characteristics (scratchiness, nasalness, raspiness, etc.)

SPEECH

The narrator's speech shall be: (a) free of excessive regional coloration or accents; (b) free of patterns not associated with American English; (c) free of mannerisms that detract from the text; (d) neither too rushed nor too slow for comfortable listening over extended periods of time.

AESTHETIC/INTERPRETATIVE REQUIREMENTS

The narrator must be attentive to the sense of the publication, skillful in securing proper emphasis, and must avoid a stilted, mechanical, monotonous delivery. The emotional content of the voice shall at all times be appropriate to the emotional level of the publication. The narrator, by proper use of timing and inflection, must clearly differentiate between narrative and dialogue, and between various characters depicted. If character voices are utilized, each separate vocal characterization must possess the same ease, flow, and vocal range as the normal narrative voice. Character interpretations, dialects and accents that are strained, unclear, inconsistent, or overplayed shall not be acceptable.

NARRATOR SELECTION

The narrator selected for each publication must possess, as much as possible, the vocal qualities and personality most suited to the intent of the contents.

ACCURACY

Narration shall conform to the print edition in its entirety and for books, include bibliographies, appendices and notes. Indices and references to indices are to be omitted. Errors in the print text identified during the recording process shall be corrected, after consultation with the studio recording director and the editor of the book, as appropriate. Special instructions, if required, will accompany the book upon assignment and shall be returned with the book and tapes. Quotations from works such as the Bible, historical documents, and poems shall be word perfect.

The following points will be cause for immediate rejection:

A. Mispronunciations

B. Changing the original meaning of the text by improper inflection or interpretation.

C. Failure to satisfactorily follow the text of the print edition.

Proper names, foreign words and phrases shall be pronounced with extreme care and accuracy.

PRONUNCIATION

Pronunciation shall be appropriate to the style and period of the publication and to the nature of the characters. Specialized reference works (music, law, medicine, British speech, etc.) may be used for specialized requirements. Additional research is required if published sources do not give the needed pronunciations. In case of dispute, final authority rests with the Studio Director, who may consult with the NLS Quality Assurance Section Head.

Studio Text

TITLE _____

Note any word or name which you look up, so that when you come to that word again in the text (which may be months later) you will have a record of which pronunciation you used. It will be beneficial to do this even with relatively common words and names that have more than one acceptable pronunciation so that they will be consistent throughout the text.

PAGE	WORD	PRONUNCIATION	SOURCE

WHAT IS A MONITOR, AND WHY?

A Monitor is an equal partner in a recording team of three. Such a team, and only such a team, can consistently produce recordings of superior quality, the quality required for acceptance by the Library for the Blind and Physically Handicapped for national use.

Two copies of the book are used in all recording sessions.

In addition to safeguarding the accuracy and technical quality of the recording, the Monitor must establish with the Narrator more than just a smooth working relationship. While conscious of the Narrator's sensitive, and sometimes defensive feelings, an effective Monitor has to be capable of firmness in presenting his own viewpoint. This deals not only with the technical excellence of the sound track, but also with questions of emphasis and interpretation of the author's written word. In case of an impasse the Monitor's decisions prevail. The Monitor is the director.

A tactful Monitor, and that is the best kind, will develop a give-and-take rapport with the Narrator, avoiding hairsplitting and abrasive comment.

The operation of the tape recorder may at first seem confusing to the Monitor, but practice quickly makes the correct operation an easy habit. The accurate timing of recordings, a responsibility of the Monitor, is essential for the duplication of all tapes, whether intended for reproduction on disc, open reel or cassette.

The Monitor will be continually alert to the needs of talking book clients. He will see to it that the Narrator does not get so carried away with the sound of his own voice or the importance of his own feelings that he prevents a listener from forming his own interpretation of the book's content.

Monitors are cautioned not to let "minor" errors remain on tape for fear of offending the Narrator or because of a reluctance to stop the Narrator too frequently. The Narrator relies on the Monitor's judgement and will continue reading unless stopped. The narrator is as interested as the Monitor in producing as perfect a product as possible, and therefore should not be offended when asked to correct a "fluff" or other "minor" error.

The best way to establish a good Monitor-Narrator relationship is for the Narrator to undergo a brief period of Monitor training, and for the Monitor to be exposed to the experience of reading. Understanding is the best lubricant for any human machine.

MONITORING USING TELEX 230

BEFORE STARTING:

Label the reel and box; include title and side numbers. Fill in the box log. Staff person will fill out the "opening announcement"; locate the sections of the book mentioned in the opening announcement. Load tape on the machine. Remember - the tape always runs from left to right. Be careful not to twist the tape. SECURE REEL with rubber reel retainer.

TO START:

Turn machine on via POWER button. Check settings: SPEED on LOW; RECORD/READY; EQUALIZATION on LOW; OUTPUT on TAPE. Push play (P) and let the tape run until all leader (white tape) passes by the photo cell. Stop. Set counter at zero (push white button). Push play (P) and let correct number of clocked seconds of dark recording tape pass. Stop. Note number on counter so that you can easily return to that point.

VOICE LEVEL:

Play forward slightly before taking a voice test (this will automatically erase later when you record over it). To record test, have narrator read from book just as he would during the recording session. Press red RECORD button and play (P) simultaneously; cue light signals narrator to begin. While the narrator reads, watch the volume meter (VU meter).

VU needle should peak between -6 and 0 in the black area with an average of -3 VU. It can peak into the red area for emphasized words or exclamations, but should not be there constantly. If volume is not right, turn it up or down using the knob labeled MIC. If volume on meter is not high enough with MIC turned all the way up, have narrator bring microphone closer. If you hear sibilant s or popped p, have narrator move microphone farther away (be sure wind screen is in place over microphone). When taking a voice test for subsequent recordings, refer to VOICE LEVEL MATCH instructions.

Rewind tape to counter number you made note of before test. You're now ready to record.

TO RECORD:

- Ensure that narrator is ready.
- Push play (P) button.
- Immediately push red RECORD button.
- Red light in record button and cue light on top of recorder should be on; if not, go back and try again.

TONE INDEXING:

When inserting tones, or beeps, depress the PAGE TONE button on the intercom and release; light will remain on as the narrator reads the last 5-8 seconds of the section where the tone (beep) is to occur; you should just barely hear a low hum being recorded onto the tape.

CORRECTIONS:

- Stop tape. Stop narrator.
- Agree on corrections.
- Rewind tape slightly. Push play (P) and listen to tape.
- After the last syllable at the end of the last correct sentence push RECORD. DO NOT CUT IN THE MIDDLE OF A SENTENCE.
- The monitor should hear the end of the last word of the previous sentence or silence at the moment recording begins. If the monitor hears a shadow (the beginning of the corrected sentence twice), the correction needs to be made again. If the monitor hears part, but not all, of the end of the last word of the previous sentence the moment recording begins, the word was cut too short and the correction will need to be made again; go back one sentence further.
- If you are working from a reviewer's sheet, initial the corrections you make and KEEP THE SHEETS WITH THE BOOK, even after corrections are done.
- BE SURE TO LISTEN ONCE MORE TO THE FINAL CORRECTION.

AT THE END OF THE RECORDING SESSION:

- Make note on the log inside the reel box of where you are.
- On an ODD NUMBERED SIDE, REWIND tape onto master reel.
- On an EVEN NUMBERED SIDE, FAST FORWARD tape onto master reel.

TO CONTINUE BOOK OR MAGAZINE IN THE MIDDLE OF A SIDE:

- Check log telling you what side, count, and page to begin on.
- Load tape.
- Set counter at zero, after playing forward to end of white leader.
- For odd sides, fast forward to proper count.
- For even sides, fast forward to end of dark recording tape, turn tape over, exchange reels, re-set counter and fast forward to proper count.

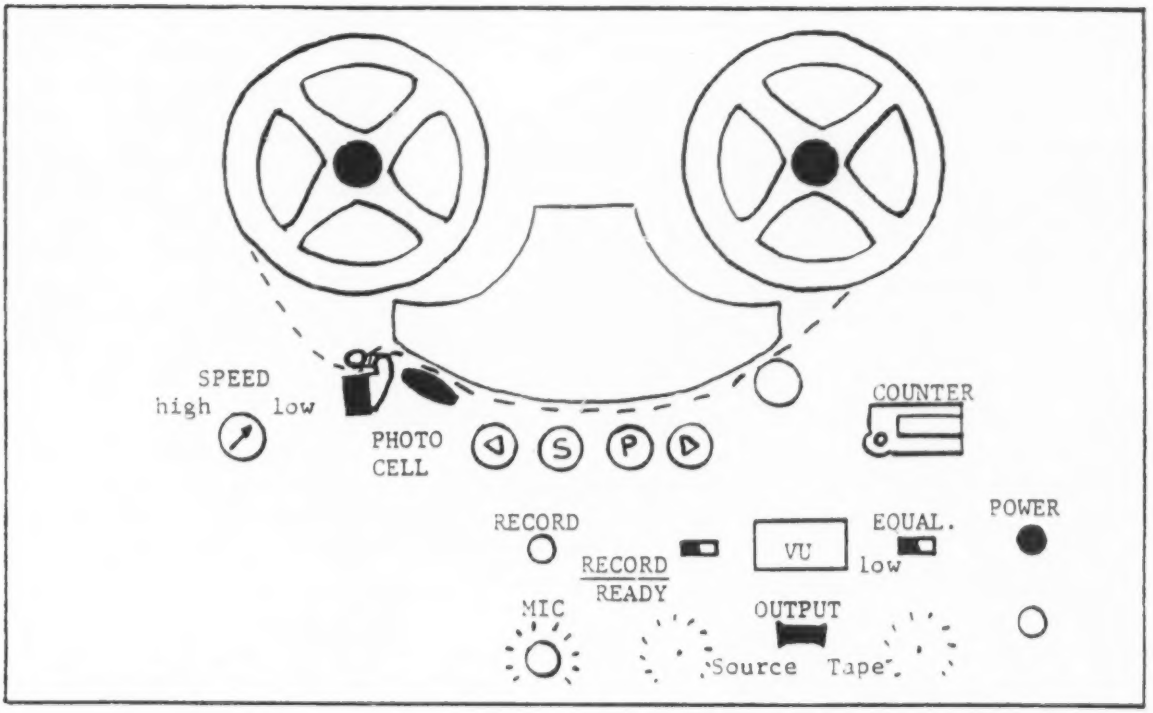
VOICE LEVEL MATCH:

To match voice level, listen to the last paragraph of previously recorded material. Simultaneously have the narrator read the same material. While switching SOURCE/TAPE button back and forth, adjust the "MIC knob" so that the VU reading on SOURCE matches that on TAPE. Do not automatically set MIC knob to where it was during the previous session. The setting often needs to vary to make a good volume match. Record one sentence - stop - go back and listen to the last sentence of the previous session, and the sentence just recorded, to verify that it is a good match. If not, adjust MIC volume or microphone position and try again.

END OF SIDE:

- Record all the way to the leader.
- On side 1 you need 30 to 45 seconds of blank recording tape following the closing announcement. Refer to the chart at the monitor's station for all other sides.
- Rewind to a good stopping place and make note of it in your book.
- Have the narrator read the appropriate closing announcement and then with the machine still recording let the tape run out (narrator must remain silent during this time). You will have erased the extra reading.
- Make note of the number of blank seconds of recording tape following the closing announcement; you will need this information for the beginning of the next side.

KNOW YOUR MACHINE



<: rewind
S: stop
P: play
>: fast forward

SPEED:	Always set on low
PHOTO CELL:	Hold in (P) play button until leader passes photo cell; when dark tape reaches this point, reels will continue to revolve after button is released; push (S) stop
RECORD:	Push with play (P) simultaneously
RECORD: READY	Must be on this setting to record; do not set on PLAY SAFE
VU METER:	Needle should peak between -6 and 0 in black area when recording; can hit in red area only occasionally
EQUALIZATION:	Always set on low
POWER:	VU meter will light when on; push again to turn off at end of session
COUNTER:	Push white button to re-set back to zero at beginning of dark tape on each side
MIC:	Turn to adjust volume so that VU reading is correct
OUTPUT:	Must be set on TAPE to record; use SOURCE only to hear narrator when not taping; RETURN TO TAPE BEFORE RECORDING
PHONES:	DO NOT plug headphones in here; they should be plugged into the back of the intercom

OPERATING THE INTERCOM

TO SPEAK TO THE NARRATOR:

Depress and hold INTERCOM button. (Keep your voice level as low as possible; sounds carry in the studio, and the booths are not completely soundproof.)

TO HEAR THE NARRATOR WHEN NOT RECORDING:

Switch output to SOURCE. (Always return output to TAPE for recording, so that you will be able to hear if there are defects in the tape.)

FOR THE NARRATOR TO HEAR TAPE PLAYBACK:

Flip toggle switch (at upper left corner) to the left; OUTPUT MUST BE ON TAPE OR YOU WILL HEAR FEEDBACK.

AT ALL OTHER TIMES, TOGGLE SWITCH MUST BE TO THE RIGHT.

TO ADD A "BEEP" TO THE RECORDING:

Depress and release SINGLE PAGE TONE button (machine must be in the record mode). The tone opperates for 5-8 seconds during narration of the material where the beep is to be inserted. Instructions for where to insert beeps are included in the opening announcement. You should just barely hear a low hum being recorded onto the tape. (The DOUBLE PAGE TONE is rarely used; it places two consecutive beeps on the tape.)

SELF-MONITORED RECORDING INSTRUCTIONS FOR OTARI

1. A format for opening and closing announcements will be given to you when starting new material, and should be kept with the written material and tape(s) being used.

2. Turn power on. Check to be sure light above CH-1 is on (lower left corner of Otari).

3. Thread machine. Make sure there are no twists in the tape when threading. Remember to tighten hold down knobs.

4. Advance tape to the end of leader tape, and the beginning of brown recording tape.

5. Set counter at zero -- 0000, by pressing blue RESET button.

6. Advance tape, using PLAY button, for correct number of blank clocked seconds. (On side 1 of all recorded material, there should be 20 blank clocked seconds; this will be count 20.

7. Voice level:

   A. Record one or two sentences.
      a. Hold down squelch/cough button.
      b. Press and release PLAY and RECORD on remote simultaneously.
      c. Release squelch.
      d. Read one or two sentences. Press and hold squelch and then STOP.
   B. Rewind tape, turn on headphones, listen and watch left VU meter.
   C. If volume is not correct, adjust MIC knob on the Otari (or have a staff person adjust as you read). Test and adjust again if necessary.
   D. Rewind tape to original starting point (count 20 on side 1).

8. Begin recording:

   A. Same steps as in A, a-c above.
   B. Read, beginning with announcements on the material format sheet.

NOTE: **If you are continuing material that has been started by someone else, use the following steps.**

   Aa. Turn on headphones.
   Bb. Advance tape almost to the point where the previous narrator ended.
   Cc. Listen to tape, noting narrator's voice level on the left VU Meter.

Dd. Set your voice level as close as you can to previous narrator's by reading a portion of material and adjusting the volume as necessary.

Ee. After level is set, return to point where previous narrator ended and begin recording.

MAKE SURE YOU ARE AT THE END OF PREVIOUSLY RECORDED MATERIAL BEFORE YOU START!

NOTE: **When recording, the needle in the left VU Meter will be the one bouncing.**

9. When you make a mistake:

   A. Depress and hold squelch button and then STOP.
   B. Turn on headphones.
   C. Rewind tape a short distance. Put machine in play. Hold down squelch button. "On" the last word in the last good sentence, press record. Silence means you have a cleanly erased space to begin recording. If you hear a shadow back up a little farther and try again.
   D. Turn off headphones.
   E. Begin recording again at the cut off point.

10. Ending a side:

   A. Read side closing announcement. (Refer to material format) Stop at that point.
   B. Count remaining seconds left of recording tape while machine is in PLAY. (There should be between 20 and 50 blank seconds left.)
   C. Let all tape run onto the right reel.

11. Starting a new side:

   A. Remove both reels, turning both over; put full reel on the left spindle and the empty reel on the right spindle. Tighten hold down knobs.
   B. Thread machine.
   C. Advance tape on PLAY to the end of leader tape, and the beginning of brown recording tape. Stop.
   D. Set counter at zero--0000.
   E. Advance tape on PLAY the same amount of blank clocked seconds as there were left at the end of side 1. Stop. Example: If there were 32 blank seconds after the ending announcement on side 1, put 32 blank seconds at the beginning of side 2.
   F. Begin recording. Read correct opening side announcement first.

12. Stopping for the day:

    A. Write down the date, narrator (your name), ending page #, machine counter #, side #, and make note of the starting sentence for the next session.
    B. Take tape off the machine. (Refer to the following instructions)

13. Taking the tape off the machine:

    A. If you are ending on side 1 or the first side of any tape, rewind the tape onto the left (original) reel.
    B. If you are ending on side 2 or the second side of any tape, fast forward the tape onto the right (original) reel.

14. Ending the material:

    A. Read closing announcements. (Refer to material format) Mention all narrators' names if listed on format.
    B. Take tape off the machine. (Refer to #13 A and B)

DON'T FORGET! IF YOU HAVE ANY QUESTIONS, ASK THEM!

MONITORS/REVIEWERS
ITEMS FOR SPECIAL ATTENTION

Care should be taken to assure that these points are corrected.

MECHANICAL

Incorrect number of blank seconds at beginning or end of sides.
Incomplete erasure of errors.
Extraneous noise (bumps, paper shuffles, clothes rubbing, feet moving, tummies growling, jewelry jingling, finger tapping, etc.).
Room noise (echo, motor hum).
Change in volume. . . slight. . . extreme. . . frequent. (volume should average -3 VU, plus or minus 3).
Excessive tape hiss.
Noise before/after opening and closing announcements.

FORMAT

Incorrect opening or side announcements.
Omission of opening or closing announcements.
Incorrect side numbers or omission of side numbers.
Inaccurate tone indexing.
Omitted "end of footnote" or "end narrator's note."
Inaccurate description of chart, graph, table, diagram, etc.

READING

Reading errors (misreadings, omissions, additions, transposed words).
Mispronunciation or changes in pronunciation.
Incorrect syntax or punctuation.
Slurring of words.
Excessive or misplaced hesitations or pauses.
Voice strained and/or tense.
Overlaps in which the sentence has been read over to correct an error during recording but part of the original reading remains on tape.
Excessive speech sounds (sibilant s, or sh, popped p, or t).
Mouth noises (lip smacking, tongue or teeth clicks, swallowing, denture noise).
Excessive breathing.
Tendency to develop monotone.
Exaggerated accents.
Frequent change in speed . . . too fast . . . too slow.
Did not adequately distinguish between dialogue and narration.
Improper inflection or interpretation.
Excessive use of terms - quote, end quote, or parentheses, rather than suitable voice inflection.

GUIDELINES AND SUGGESTIONS TO REVIEWERS

1. Consistency of all reviewers' critiques saves considerable time for monitors and narrators.

2. Always mark errors. If book was borrowed from another library, use 'Post-it' with an arrow in book to indicate location of error. If the book belongs to us, circle error in pencil and do not use 'Post-it'.

3. Be specific on review sheet. Indicate either preceding or subsequent words before or after correction.

4. Before correcting pronunciation consult at least three sources and show results.

5. If unsure, bring to the attention of the narrator by merely indicating it bothers you.

6. Feel free to commend the narrator and monitor if it is merited.

7. Always show end of review by at least indicating side, count, where to begin review next and date review was conducted.

REVIEW SHEET EXAMPLES

Example for noting a suggestion to change pronunciation:

pronunciation of "flourish" "flur´ ish" (Amer. Herit.)

Example for noting a "shadow" - part of a word repeated:

sounds like "th - the sky"

Example for word left out or word added:

after "follow" - omitted "the"

Example for transposition or substitution:

"blood royal" - used "royal blood"
after "driving" - used "round" instead of "around"

REVIEW SHEET

LIBRARY FOR THE BLIND AND
PHYSICALLY HANDICAPPED
1030 North 32nd Street
Phoenix, AZ 85008

Sheet #_____

REVIEWER:_____ DATE:_____

CIRCLE ONE

TELEX TEAC TASCAM

TITLE OF BOOK:_____

NARRATOR/MONITOR:_____

Side	Page	Reviewer's Count	Comments	BLANK SECONDS Begin	BLANK SECONDS End	DATE CORRECTED

ADDITIONAL COMMENTS:_____

DOS AND DON'TS FOR HOME RECORDING

Do use only house current when recording. As batteries weaken, the transport speed decreases.

DON'T use a Dolby or similar noise-reduction unit to avoid unwanted noises. Tapes made using a Dolby circuit must be played back through Dolby circuits; listeners' machines won't have them.

DO keep the heads scrupulously clean.

DON'T have the microphone quite so close to your mouth. This can produce problems.

DO make smooth, clickless corrections. If possible, use a noiseless 'pause' control.

DO choose a room with as many sound-absorbing materials as possible, e.g., draperies, rugs, upholstered furniture, books, wood paneling.

DO avoid extraneous noises such as traffic, children playing, room air conditioners, furnace motors, running water.

DO keep equipment covered when not in use as dust is harmful.

DON'T face into a corner, or a hard-surfaced wall or window; these reflect sound.

DO make a sample recording.

DON'T set the machine on a hard surface; instead, place a felt or foam rubber pad on a table at a comfortable height and stand the machine on four books, one under each corner, so that air can flow freely and not collect lint into the machine.

DO keep a recent dictionary within arm's reach at all times.